

The Monthly Musical Record.

APRIL 1, 1880.

OUR MUSICAL SUPPLEMENT.

THE pieces selected for the Musical Supplement in the present number are sufficiently well known to render the task of description and recommendation of their merits an easy one. The one is an extract from a symphony by Schumann, the other is a song by Carl Reinecke, from the cantata, "Little Snowdrop" (Schneewittchen).

The "Romanza" from Schumann's Fourth Symphony has rightly been called the gem of the whole work. The accompaniments to this melody, replete with beautiful and surprising harmonies, yet all natural and spontaneous, included the use of a guitar, which was afterwards rejected. It is, however, not difficult to trace a guitar-like character in the remaining parts, a character not wholly lost sight of in the admirable pianoforte arrangement by Mr. Pauer, from whose edition of the Four Symphonies the piece now before the reader is, by permission, copied.*

The second piece stands as No. 8 in Herr Carl Reinecke's charming cantata for female voices, entitled "Little Snowdrop" (Schneewittchen).† It is the song sung by the heroine of the cantata, and will certainly find admirers for the sweet simplicity and tender expression so cleverly and happily set forth by means of the musician's art. As it is only one gem out of many contained in the work, the example may be the means of inducing those who have not seen it before to make acquaintance with it. The trouble to learn something new will be well bestowed, and cannot reasonably be grudged when it is made, for beauty is, like wisdom,

—"not patent to every mind;
But worth the pain of finding out."

MUSICAL EDUCATION.

DURING the spring and summer of the last year Dr. John Hullah went on the Continent in obedience to a commission from Her Majesty's Government, his duty being to visit the several elementary schools in Germany and Holland, in order to ascertain the nature of the systems adopted in teaching music in primary schools appointed by the several authorities. In obedience to this commission he left London in April last, and visited Switzerland, Wurtemberg, Bavaria, Austria, Saxony, Prussia, Holland, and Belgium, returning home in the month of July. The notes he had collected during his tour he has woven into his report, which, in obedience to his instructions, he has drawn up. That report has been presented to Parliament, and contains a number of interesting and curious facts, as regards the value and character of the instruction given abroad. The main object of his tour was to accumulate information which might be made available for the purposes of forming a basis of knowledge upon which to construct a framework of teaching to be used in the elementary schools throughout the United Kingdom. It is therefore not necessary to reproduce in detail the relation of the visits to the various schools, so much as to give the deductions made by Dr. Hullah from what he saw and heard. It may be said, in passing, that the statement of the facts will considerably astonish many who have learned, or have been induced, or have chosen without independent thought, to believe in the special aptitude of particular peoples for the acquisition, performance, and understanding of music.

* This excellent arrangement was noticed in our last number.

† One of a series in the same style.

Dr. Hullah says:—"The elementary schools of the Continent present three striking points of difference from those of Great Britain. 1st. The scholars remain longer in, and are more regular in their attendance than with us. 2nd. The amount of teaching force brought to bear upon them is greater than on ours. 3rd. More power of attention and more eagerness to learn are generally exhibited by Continental than by English children. That there should be any greater inherent aptitude for this or that subject in Swiss, German, Dutch, or Belgian children than in English I have seen nothing to induce me to believe. I believe that the so-called 'natural' musical power of the English people is equal to that of the German or any other people. If the greater musical fecundity of the German nation be adduced as evidence to the contrary, it must be borne in mind that this fecundity is of recent growth, and may in its turn prove to be but temporary. But though the musical power of Great Britain may contrast not unfavourably with that of any State of like population, it must be admitted that its cultivation has hitherto been less extended. How are we to bring our own standard in this respect up to that of Germany, or even individual parts of Germany? By as good, and as early I would even say by a better and earlier, musical training."

The real reason for the superiority of elementary musical instruction in the several schools abroad, arises from the fact that the whole system is supported and controlled by the State, and that the wisdom of the State Counsellors is not considered to be misapplied when brought to bear upon so small a matter as the methods and details of instruction in what in England is too frequently considered, not as an essential, but as an ornamental branch of education. But even admitting it to be such, and that music is after all only an accomplishment valuable as an amusement, it may be urged that there is a necessity for providing legislation with regard to this amusement, which, above all others, is elevating as tending to the promotion of agreeable and profitable social intercourse. It is better to lead men from evil than to try and force them to be good and virtuous by Act of Parliament. It may be said that the State already recognises the value if not the necessity of musical instruction in schools, by paying a capitation grant which in the aggregate makes a charge upon the revenue. A parliamentary return recently issued shows this. The amounts paid in respect of this grant, which is one shilling per head, for the year ending 31st August, 1879, amounted to £128,680. This payment, unfortunately, does not secure scientific teaching of music, but leads to the sham system of "singing by rote instead of note." Properly distributed, this sum would suffice for the teaching of music in a proper manner, under a different arrangement.

To obtain information with a view to establish a reasonable plan after the manner of those places abroad where the work is acknowledged to be fairly done was the object of Dr. Hullah's visit; and these are his suggestions in respect of the matter. He thinks "that there are in England means and appliances whereby musical instruction in our elementary schools might be made to equal that of Holland and even of Belgium. The musical instruction given in our normal schools might, in special instances, be carried further than it is, and students who show especial talent for the subject might, at the end of their two years' training for the school be sent to the projected Royal College of Music at South Kensington, with a view to their formation into a body of music masters in towns or districts where a sufficient number of schools to occupy the time of each one of them could be found together. It is of the first importance that the work of music teaching in schools, aided by Government

grants, be inspected at least once a year by musicians competent to the task. He suggests that some of the inspection might be undertaken by professors connected with the new college, and that in connection with the reorganisation of that college the class of students he has proposed to form be considered, as well as the occasional employment, as inspectors of its professors."

There are only two difficulties in this very valuable and practical suggestion. These we venture to point out without the least intention of being captiously critical. The first arises from the non-existence of the Royal College of Music. There is no doubt that the reforms suggested by Dr. Hullah are needful and urgent. They are needful because it is necessary that the Government grant should be applied for real and legitimate work done. This is not always the case at present, nor will it be ever so until the results of musical teaching in elementary schools are duly inspected and rightly assessed and reported upon officially. Competent inspectors could be readily obtained, but they should be appointed from independent sources. With all deference, it may be said that the other proposal made in Dr. Hullah's report would, perhaps, lead to the second difficulty; this would spring from appointing inspectors from among the class to be inspected, for such would practically be the outcome of the formation of "a body of music masters" to be sent out from the Royal College. The present is not the time to say more than to express a hope that the projected college will be speedily formed. It will have to be an entirely new corporation, as was almost proved during the progress of the negotiations for the amalgamation of the existing bodies, the Royal Academy and the National Training School.

The drawing up of a proper scheme to carry out in the main the admirable suggestions made by Dr. Hullah would be a matter of little trouble. There need be no difficulty and only little expense to the country in securing the desirable result of musical teaching on a true and useful plan. The reforms proposed should not be postponed until what is now only a projected body be formed and set into working order, they should be effected at once if it is considered desirable to do so at all, for each succeeding year will only make the trouble the greater. Things which are now merely tolerated because there is no means of checking them will soon grow beyond control. They may prove to be as difficult to uproot and to destroy as the insidious *Anacharis*, the dreadful weed which infests all sluggish waters. This was at first confined as a curiosity to the limited area of an earthenware pot in an enthusiastic professor's window. By accident thrown into an adjoining river, it spread itself throughout all tributary streams, defying every attempt to check its progress or confine its mischievous proclivities. Is there no moral in this?

SOME REMARKS ON THE PIANOFORTE WORKS OF MENDELSSOHN, AND PETERS' EDITION FINGERED BY TH. KULLIAK.

BY FR. NIECKS.

(Concluded from page 23.)

WITH regard to the third, the contrapuntal element, it is worth noting that Mendelssohn, the most zealous disciple of Bach, who in the works we are now going to speak of does such plenary homage to the grand master, forgets him in most of his pianoforte compositions more thoroughly than his contemporaries Schumann and Chopin, who, likewise admirers of the incomparable cantor whose influence is traceable in their works, were

disciples in a more loose and amateur-like way, and not hard-working students like Mendelssohn. The "*Sieben Charakterstücke*," Op. 7, testify to what school Mendelssohn had gone, and how diligently he had studied there; yet, however close the imitation of Bach's style, as for instance in Nos. 3, 5, and 6, he does not omit to impart something of his own to these compositions. In the first number of the set Bach and Mendelssohn gain alternately the ascendancy; in Nos. 2 and 4 the fashion of a later time prevails, and keeps the patriarchal teaching somewhat in the background, but in No. 7, which has already been noticed in connection with the first element, the composer presents himself undisguised, in his own dress, and in one of his characteristic moods. The contrapuntal tendency of Mendelssohn finds its culminating point, as regards the pianoforte works, in the six Preludes and Fugues, Op. 35. In the Preludes, Mendelssohn weds the song without words to the customary preludial figuration, and in the Fugues modern amplitude, a more articulate grouping and effective disposition of masses take the place of ancient compactness, a strict logical evolution, and paramount attention to the details. Mendelssohn, to be sure, does not equal the characteristic expressiveness, and the subtle inexhaustible power of combination which we find in Bach's "*Wohltemperirtes Clavier*," but on the other hand we must also say that in modern times little has been written for the pianoforte in this *genre* which equals both the technical mastery and the life-giving creativeness exhibited in these fugues of Mendelssohn. The composer writes in 1837, January 10th, from Leipzig to Hiller:—"To-day I sent my six Preludes and Fugues to press. They will be little played, I am afraid; nevertheless, I wish you would look them over, and that something in them would please you, and that you would tell me, together with the reverse. Also the organ fugues are to be printed next month, *me voilà perruque*. May God inspire me soon with a merry [*lustige*] pianoforte passage, so that I may efface the bad impression." Mendelssohn's conjecture that the fugues would be little played was prophetic. In addition to Op. 35, composed, with the exception of the 3rd and 4th fugues, which are respectively of the years 1832 and 1835, in 1836 and 1837, we must mention the *Praeludium et Fuga* in E minor, the former composed in 1841, the latter in 1827. As Mendelssohn's variations are the work rather of the fashioning artist than of the free creating poet—formal rather than emotional and imaginative (in the highest sense of the word)—they may, although they are more deeply tinged with the other two elements, not unfitly be grouped with the works in which the contrapuntal element prevails. It certainly would be an inexcusable omission to discuss the pianoforte works of Mendelssohn without adverting to the magnificent Variations in D minor, Op. 54, which, like the Preludes and Fugues, a number (not all) of the Songs without Words, and the seven characteristic pieces, bid fair to outlive the ravages of time and fashion. The often-quoted passage from Mendelssohn's letter to his friend Klingemann (Leipzig, July 15th, 1841) must here once more be inflicted upon the gentle reader. "Do you know what I have recently been composing with enthusiasm? Variations for the pianoforte—actually eighteen on a theme in D minor; and they amused me so famously that I instantly made fresh ones on a theme in E flat major, and now, for the third time, on a theme in B flat major. I feel quite as if I must make up for lost time, never having written any before."

Now let us try if we cannot discover these traits of the musician Mendelssohn also in the man. What might perplex one at first is the co-existence in the same in-

dividual of the apparently antagonistic elements—the elfin and the contrapuntal ones. But Ferdinand Hiller's account of his first meeting with Mendelssohn, at Frankfurt, in 1822, when the former was hardly eleven and the latter about thirteen years old, illustrates the case and furnishes the key to the riddle. Aloys Schmitt, the teacher of Hiller, had announced a visit of Felix Mendelssohn, and when the appointed time approached, his expectant pupil took up his post at a window overlooking the court through which the visitors had to pass in coming to the house. Schmitt came first in sight, and after him Mendelssohn, who kept leaping up till he had succeeded in getting his hands on that gentleman's shoulders, then hung upon his back, and had himself carried along for a few steps. This first *tableau* suggested to the little fellow at the window the thought, "He's jolly enough!" But how the second *tableau* astonished him! The wild boy entered the room in quite a dignified way, and though he was very lively and talkative, he nevertheless preserved a certain formality. Here then we have a natural disposition placed in juxtaposition with an acquired accomplishment, and these two are the prototypes of the lightsome gambolling *sans gêne* and the dignified gait in contrapuntal armour. But the latter, besides being often kept out of sight and forgotten, has neither the same value nor the same interest for us as the other inborn element. Mendelssohn's letters, and the anecdotes and recollections transmitted to us by his friends, Hiller, Eduard Devrient, and Moscheles, are brightened by his simple, childlike mirth, nay, we may even call it his gamesomeness. One sees him in one's mind's eye throwing himself on the floor and rolling about all over the room; or calling out to his companions late at night on one of the Parisian boulevards, "We must do some of our jumps in Paris! our jumps, I tell you!" and going forth with through the performance, "One! two! three!" or playing Black Peter with his children, and in the course of the game getting his face adorned with moustaches painted with charred cork; or sitting at his birthday festival among his friends like a school-boy who enjoys his holiday, gratefully appreciating every pun, applauding everything enthusiastically, and supporting the chorus of the children, in the midst of a real jubilee. And we must not forget Hiller's remark about Mendelssohn's childlike, naïve, good-natured way of laughing, and how he was never so pleasant as when he could make fun of something or other. Now have we not here something of the spirit that breathes through his fairy music, his *scherzi* and *capricci*. And lastly we come to the element which brings us in contact with the more intimate feelings of the man. Mendelssohn was not a man of great passions, heaven-scaling aspirations, no giant intent on doing battle with all possible real and imaginary monsters. Nay, he was a being of a more homely and softer complexion—a devout Christian, a loving son, brother, husband, and father, a conscientious and devoted artist, and at the same time a spoiled child up to the end of his days. Mendelssohn never came under the strengthening and consecrating influence of adversity. How few can write as he did in one of his letters, of "days of happiness such as kind Heaven has given to me so frequently and abundantly!" Indeed, the whole course of his life, from the cradle to the grave, was a flowery path. But so happy a condition is not without its disadvantages. "The atmosphere of admiration and love in which he had grown up had become one of the necessities of his existence; he who was cold and repellent to him and his music affected him like an enemy." The same writer, Eduard Devrient, says elsewhere that "his sensitiveness and suspiciousness, even

towards his most intimate friends, were sometimes hardly comprehensible." In fact, the unwavering favour of fortune produced not only an over-refinement, but even, in certain respects, a weakening of his mental and emotional constitution. In his letters to young composers, whilst admitting his amiability, we cannot but regret the absence of the courage of plain-speaking. There are, however, exceptions; as such may be instanced Mendelssohn's criticisms of his friend Hiller's compositions. It may be said in his excuse that he had not time to read through all the things that were sent him attentively enough to justify a decisive adverse criticism. In one case he must even be accused of downright flattery, but the fact that the composer in question was a lady may be considered by some a mitigating circumstance. The affectionate, benevolent nature of the man comes out in a less questionable manner in many other letters. How beautiful, for instance, are his attachment and the nature of his relation to his parents, and to his sisters and brother! Then the sorrow he feels at the death of his old servant, and the way in which he cares for him and speaks of him, how they endear Mendelssohn to us! As instances of his kind-heartedness may further be mentioned the indefatigable efforts he made to improve the position of the Leipzig orchestra, the displeasure which he expressed on hearing that the committee of the Birmingham Festival had not engaged certain musicians who had made themselves unpleasant to him on a former visit to England, and lastly a trifling but very significant circumstance, the amiable attention of writing to a lady, unknown to him, to inform her of the performance and favourable reception of some of her father's compositions. Mendelssohn's religious feeling, based on homely sentiment, was perhaps most eloquently proclaimed, if we leave his music out of consideration, by the silence with which he received the irreverent language of Berlioz, who, by the way, brings out well the trait in his portrait of Mendelssohn. But the manner of feeling, the soft but not sentimental, the warm but not ardent, the faithful, loving character of the man unfold themselves most completely in his relation to his bride and wife. Hiller says: "Bombast was foreign to him in life as well as in art: he would pour out his heart about the excellences of the beloved maiden in the most charmingly frank and artless way, often full of fun and gaiety, and again with deep feeling, but never with sentimentality, exaggerated pathos, or glowing passion." Further, how characteristic is this, that on his marriage trip he composed the forty-second Psalm! Hiller remarks: "The tender and longing pathos of it is based on a foundation of perfect trust in God, and the subdued sentiment, which for the most part predominates in the work, we may well imagine as harmonising with the blissful feeling of intensest happiness which penetrated him at the time." Do we not recognise in this the composer of the "Songs without Words," and not only of those that go by that name, but also of such-like pieces and strains as are found in his other works? In short, do we not stand here before the original, of which what we called the "home element" is the reflection?

If we take harmony, expressiveness, grace, and the feeling of the infinite to be the chief elements of the beautiful, it will be universally admitted that harmony and grace are those which predominate in Mendelssohn's music. Expressiveness is not absent, but it is subordinate to the beauty of form. Infinitude presupposes always a grandeur and penetrative power of conception, and these are hardly possible where perfection of detail and smoothness of execution are so much thought of. Indeed, sublimity, in its highest degrees, must not be sought in Mendelssohn's music; where he attempts it, it

s shorn of much of its grandeur and impressiveness : it does not make us tremble, it does not inspire us with indescribable awe. Wagner says truly that Mendelssohn was not able to produce in us that deep heart and soul-stirring effect which the heroes of our art have made us feel so often ; but the statement in which Wagner wraps this kernel of truth is false as a whole, for from it it would appear that nothing deserves the name of art that does not powerfully excite our whole and our innermost being. He who excommunicates Mendelssohn from art shows as great narrowness of heart and mind as he who excommunicates Wagner. Individual taste is not the measure of art, which is too comprehensive to be exhausted by one man, be his reach ever so wide. Whether it was Mendelssohn's Jewish blood that prevented him, in spite of his great talents and manifold culture, from attaining the highest in art, as Wagner asserts, I do not care to inquire, but with a full consciousness of the limits of Mendelssohn's power and the shortcomings of his achievements, I maintain, and I know a great number of fine-feeling and large-hearted men agree with me, that the world would gladly welcome and would be the better for some more single and noble-minded artists, Jews or no Jews, of the type of Mendelssohn.

CHOPIN'S WORKS.

EDITED BY HERMANN SCHOLTZ.

Leipzig : C. F. PETERS (London : AUGENER & Co.)

AMONG the many valuable publications issued recently by this enterprising firm, mention has been made in this journal of the most important as they have been given forth to the world. The great advantage the students of the present time possess over those of a past period cannot be doubted. The modern tyro enjoys the opportunity of being enabled to pursue the course of study without having to make by hand copies of all works needed to help the onward progress, as was the case with many eminent musicians now living. Thanks to such a firm as that of Peters of Leipzig, the copy of a whole work beautifully, clearly, and readably printed, can now be obtained for a trifle more than the cost of transcribing three or four pages of manuscript. These works are not merely sent out with the bare text given according to some edition more or less right or wrong, as the case may be, but they are carefully edited, *variorum* readings, where desirable are given, and the student is helped to a text which is not only in itself accurate, but also enriched in many instances with notes which convey the accumulated experience, judgment, and critical acumen of some able expert in a particular direction.

The edition of Chopin's works now before us has the advantage of the critical revision of Herr Hermann Scholtz, a musician thoroughly competent to perform the task undertaken by him. He has done his work well, but what he has accomplished, and how he set to work, will be best explained in his own words quoted from the Preface to the collected pieces by Chopin.

It will be needless to lay before the readers of the MONTHLY MUSICAL RECORD any critical description of the great Polish pianist and composer, as that duty has already been done in these pages in a painstaking and careful fashion by Mr. F. Niecks. It will be therefore enough to hear what Herr Scholtz has to say on the subject of the particular edition brought out under his care.

When the Editor some years ago received from the firm of C. F. Peters, Publisher in Leipzig, the honourable commission to undertake a critical revision and fingering of the collective Pianoforte works of Fr. Chopin, he was fully conscious of the magnitude of the charge entrusted to him, and the difficulties that stood in the way of a complete

fulfilment of his task ; nevertheless, his warm admiration for this eminently poetic composer, as well as the intimate study of his works during many years, rendered it an artistic duty to obey the call made upon him.

The principal difficulty of his work lay above all in establishing the correctness of the text, as the existing French, German, and English editions, of which only the earlier impressions are here taken into consideration, contain numerous errors, which for the most part have passed into all the later editions, but are of no importance in a critical revision.

In the next place, the Editor had to compare exactly the above-mentioned original editions with each other. As is well known, Chopin had the habit (according to the report of his pupils) of making alterations in his manuscripts at the last moment before their publication, so that there are sometimes to be found two or even three readings of one passage. In such cases the preference is always given to those distinguished by greater refinement, either in reference to Melody, Harmony, and Rhythm, or as regards the clearer development of the parts.

Especially deserving of mention here are two passages in the Prelude, G sharp minor, Op. 28, No. 12 ; and the Ballade, A flat major, Op. 47. In the first-named (Peters' Ed. 1900b, page 501, stave 6 ; and Peters' Ed. 1908, page 19, stave 6) in the original French edition the following two bars are inserted, between the last bar but one and the last but three :—



As, however, these bars are not found in the Autograph, which were before the Editor, they are omitted in the text. In the last (Peters' Ed., page 300, stave 4 ; and Peters' Ed. 1905, page 31, stave 4) there is in the original French edition between the 2nd and 3rd bars, the following bar inserted :—



In fixing the text, the Editor has preferred to adopt the German reading, which does not contain the above-mentioned bar, because the upper part maintains a greater flow of melody, and the bass a more effective progression ; whilst the sole argument in favour of retaining the bar in question, would be the more symmetrical construction of the movement.

Further must be mentioned two passages that occur in the Study in F maj. Op. 25, No. 3, which in the right hand (in the Editor's opinion) have their origin in an error, or slip of the pen, of Chopin himself.

In every edition (Peters' Ed. 1900b, page 448, system 4, bar 4 ; and Peters' Ed. 1907, page 69, stave 2, bar 2 u. 4) is to be found the following reading on the first beat :—



In the first passage there appears with the leading note A on the left hand the resolution G sharp in the right hand—the leading note G with the resolution F sharp—a piece of false writing which Chopin avoided in similar passages; on which account, the Editor has taken upon himself to make the corrections found in the text.

Of the Autographs, the following are used:—

1. 24 Préludes, Op. 28.
2. Scherzo, E maj., Op. 54.
3. Impromptu, G flat maj., Op. 51.
4. 2 Nocturnes, C min., F sharp min., Op. 48.
5. Mazurka, F min., Op. 7, No. 3.
6. Sketch for a Mazurka, Op. 30, No. 4.

In addition to these, the Editor obtained through the kindness of a scholar of Chopin, the Frau General von Heygendorf, née von Könnertitz of Dresden (Chopin dedicated his last two Nocturnes, Op. 62, to this lady), three volumes of his compositions for examination, amongst others the whole of the Nocturnes in the earliest French edition, in which occur corrections, printers' amendments, supplementary additions, and marks of expression in Chopin's own hand.

Further, the Editor had the good fortune, during a stay in Paris the summer before last, to make the acquaintance of Mr. Georges Mathias (for many years a pupil of Chopin, and at the present time Professor in the Paris Conservatoire), who most kindly assisted him with his valuable counsel on many doubtful passages.

In order to make the text more conveniently readable for the player, it was desirable that all those passages which were crowded together upon one stave in the former edition should be shared by both staves; and, further, it was expedient to harmonise some parts that are written in difficult keys; for instance, an Episode in the middle movement of the Romance out of the E min. Concerto.

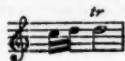
With the view of promoting an easier execution of the polyphonic passages (as, for instance, in the working out of the first movement of the B min. Sonata, Op. 58), one and the same theme is often shared alternately by both hands.

In passages of greater difficulty, which Chopin almost always wrote in quavers, a division into groups appeared desirable in order to mark more clearly the means to secure the most refined, melodious, and rhythmical performance.

In certain movements in which the eye does not immediately recognise the notes of the melody, whereby too much scope is given to the player's own fancy (for example, in the middle movement of B min. Scherzo, Op. 20), the Editor has deemed it suitable for attaining the object in view, to write the notes of the melody according to his own interpretation.

In reference to the phrasing, which in Chopin's earlier works, namely the Rondos and the greater part of his "posthumous works," was often merely sketched, it was urgently necessary to go into fuller detail, because in former times, as is well known, too little value was set upon this indispensable means of assistance to the clear interpretation of musical thought.

Chopin's orthography suffered—as even his most ardent admirers must confess—from many weaknesses. On this account a more exact and careful notation has been chosen. Thus, the shake, commencing with an appoggiatura, which through the former method of writing it gave rise to serious misunderstanding, is now represented with a clearness that cannot be mistaken:—



The proper arrangement of the marks of Expression as directions for the style of performance was also a point demanding earnest consideration, inasmuch as the former editions varied widely in this matter; in many places it was even necessary to make additions, as a number of pieces were very sparingly supplied with signs for effective performance. Also the Pedal Signs, which either by Chopin, or through the inadvertence of the engraver or corrector, are very indistinctly indicated, appeared in many cases to need improvement. The continual change in the harmony is indeed a striking peculiarity in Chopin's style.

As regards the fingering, which the Editor looks upon as the most important point in his work, as this edition receives through it a certain instructive stamp, he has adopted the renowned method of his highly venerated teacher, Dr. Hans v. Bülow, as his model. To the embellishments specially, that with Chopin play such a considerable part, he has devoted the most scrupulous attention, and thereby strictly carried out the principle of the change of finger on repeated notes, and indeed, not only when the repetitions follow close upon each other, but also when one or more notes intervene between them.

Thus, for example, the Pralltriller (—) is always marked with three fingers, because only by the employment of these means can a smooth execution be effected; for in case one and the same finger should be used for the first and last note, the last would of necessity suffer under the natural law, which will not allow the falling finger to quit its note with sufficient rapidity to enable it to strike again with renewed clearness and lightness. This physical law, however, exercises its repressive influence in all similar embellishments—the Turn, Ascending Turn, and Double Beat, as well as the Arpeggio with the first note repeated,—and can only be effectually met by a change of finger on the repeating notes. Through this means alone can the highest excellence in execution be assured, and a premature weariness of the fingers and hand avoided.

The Editor is convinced, by his own study, as well as through an extensive experience in teaching, that the strict observance of the principle here inculcated will lead to the most surprising results as an adjunct to the attainment of technical refinement.

The fingering which Chopin himself has marked here and there cannot be adopted in all cases, as the art of fingering during the last decade—thanks to the zealous endeavours of Liszt, Bülow, Tausig, and Kroll—has reached a high degree of perfection. This has especial reference to the frequent use of the thumb on the black keys.

In the following four bars in the Krakoviak (Peters' Edition, 1900c, page 832, stave 6; and Peters' Edition, 1912, page 66, stave 1)—



it is almost impossible to effect a fine Legato in the left hand with the fingering marked by Chopin. It cannot be denied, on the other side, that Chopin had the merit of determining a certain fingering for certain passages, in order, by means of a steadier position of the hand, to secure a more complete smoothness of execution.

If this Edition should help to win for the less-known, technically difficult works of the master the popularity they deserve, the Editor will consider this success as the happiest fruit of his many years' labour.

Dresden, December, 1879.

HERMANN SCHOLTZ.

GOLDMARK'S *QUEEN OF SHEBA*.

Bologna and Turin are the only two cities in Italy whose opera-houses can at all afford to vie with those of other countries in the production of new and really important operas. The Scala of Milan confines itself chiefly to bringing out, in an extremely short season, new Italian works which are more or less ephemeral, and hardly gain more than a local or Italian reputation. Bologna and Turin, on the other hand, achieve much more; they move in the path of progress, and it is owing to the former more particularly that works like *Faust*, *Rienzi*, and *Lohengrin*, have at last been produced in Italy. It was in Bologna, too, that Goldmark's *Queen of Sheba* was first performed in Italy, and so far as the Italian stage and an Italian version can do justice to a work essentially un-Italian, the performance was highly creditable to the managers.

In Austria and Germany the *Queen of Sheba* has been frequently and successfully given for several years. Having been brought out in Vienna, it soon found its way to Hamburg, Leipzig, and recently to Dresden—indeed, to those theatres which, together with Munich and some others, have so often been the pioneers of art.

The libretto of Goldmark's opera is founded, as its name implies, on the visit of the Queen of Sheba to King Solomon, in the golden days of Jerusalem; and the author—or rather authors, for the libretto is apparently from the pen of "Mosenthal and others"—has enlarged on the Biblical narrative by adding a love-story, with a view to infusing some dramatic merit and action into a purely spectacular subject. The story may be told in a few words. The arrival of the Queen having been announced, King Solomon sends Assad, his favourite, to meet her. Assad is betrothed to Sulamith, the daughter of the high priest; but so overcome is he by the dazzling beauty of the truly Oriental Queen, that he avows his passion to her, and subsequently forsakes his own bride at the very altar. The Queen, who has all the characteristics of a Cleopatra, attracts, favours, and repels him at her will; but Solomon strongly resents his favourite's presumption, the more so as we are not left in doubt as to the true position of the Queen during her visit, eclipsing, as she does, all others, and enjoying for the time the exclusive possession of the royal favour. Assad is accordingly exiled, and finds his death in the desert. The opera is divided into three parts; the scene of the first act being laid in one of the entrance halls of Solomon's palace, that of the second in the palace-garden, first by moonlight and then by the rising sun, and afterwards in the interior of the Temple. The third act introduces us to Solomon's feasting-hall, whilst the last act takes us to the desert to witness Assad's death. I need not add that all these scenes of Oriental splendour, and even the whirlwind in the desert, afford almost unlimited scope for an imaginative *mise-en-scène*.

The salient features of this drama are the truly diabolical power of her Majesty of Sheba, to which the ill-fated Assad falls a victim, the struggle between his passion and his duty, and Sulamith's devoted and self-sacrificing love, while Solomon's share is little more than that of a formal and representative king. The dramatic action in itself not being sufficient to sustain the interest throughout the four acts, the gaps have been filled by a series of scenic effects, which are not only of extreme brilliancy, but show remarkable skill of arrangement, and a thorough knowledge of stage requirements. It is thanks to this that the ceremonial, the ballets and processions with which the opera is profusely decked, appear as necessary parts, and not, as in so many modern spectacular works, as clumsy and artificial props of the action. Thus, the somewhat too elaborate ritual of the Temple scene in the second act leads up effectively to the marriage ceremony of Assad and Sulamith—a ceremony which is cut short by the former's ominous refusal; and, again, the brilliant ballet in the third act illustrates with great force the true meaning and character of the Queen's visit.

As a composer Goldmark is by no means a stranger to the public, and some of his orchestral works, notably his symphony "Ländliche Hochzeit" and his overture "Sakuntala," attest remarkable talent in descriptive composition. It is this, the composer's speciality, which comes to the front, and which he has indulged to his heart's content in the work before us. He is an independent follower of Wagner, his music being tempered by the solid and steady influence of Bach and Schumann—in truth, a painstaking, conscientious, and

erudite composer; but his music is rarely of a kind to kindle enthusiasm on a first hearing. That, however, is by no means a fault, for every work of depth and breadth requires and only gains by study. Though the treatment of his vocal soli is for the greater part declamatory, attractive melody and even gracefully figured airs are by no means wanting; and it is notably by the large share he assigns to *ensembles*, that he shows how widely he differs from the principle which Wagner, in his latest works, has carried to its logical consequences. Of the numerous *soli* with *ensembles*, the great finale of the second act in the Temple—the climax of the opera—is a most luminous specimen of effective, powerful, and dramatic writing. His airs have not the inherent swing and vigour of Wagner's melody; but they are withal original, being of an Oriental, nay, decidedly Jewish character. Rubinstein has tried the same style both in his "Persian" songs and in his *Macabees*; and Goldmark's Hebrew melodies—if so they may be called—are not only quite as attractive, but have over those of his rival the advantage of more thorough workmanship. The peculiarly Oriental "lamentations" in the third act are specially instructive, for, provided they are genuine, they show how much of the Roman liturgy is derived from Eastern sources. The best specimens of this style are Sulamith's first solo with chorus, her "lamentation," Assad's air in the garden, and the charming figured cavatina of Astaroth, the Queen's slave.

The one fault of Goldmark's music is an excess of harmony. A constant interchange of chords, a rapid succession of far-fetched keys, and an almost studied abundance of discords, impart to it a certain want of repose and transparency which harasses and wearies the hearer. The score is too diffuse, and hence the music is in some parts heavy and fatiguing. The harmonic combinations, no less than the instrumental colouring, attest both ingenuity and an extraordinary wealth of resource; but they often drown the voice, which, particularly in the *soli*, is forced through the most trying and difficult modulations. Wagner's vocal music taxes singers to the utmost; but Goldmark out-Wagners Wagner! The wonder is, not that artists are able, but that they are willing to sing such music, for the human voice is really too precious an instrument to be thus tortured. The two principal parts are those of Assad (tenor) and the Queen of Sheba (mezzo-soprano). Sulamith, a lyric rather than a dramatic part, is written for soprano, that of King Solomon for baritone, and that of the high priest for bass.

As a whole, the opera is replete no less with musical merit than with instrumental, vocal, and scenic difficulties, and can only be attempted by stages of very ample resources. In style and character it is not unlike Makart's famous monster painting, "The Entry of Charles V. into Antwerp;" in short, it is "Viennese," and a true child of the age. C. P. S.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, March 9th, 1880.

ON Sunday afternoon, February 8th, a *matinée* was given in the Salle Érard by Mlle. Cécile Chaminade, with the co-operation of Mmes. Brunet-Lafleur and Colombier, and MM. Bosquin, Marsick, and Hekking. The *séance* was devoted entirely to works by the talented young lady pianiste herself.

On Friday, February 13th, a concert was given in the Salle Érard by Mlle. Juliette Lévy (pupil of M. Le Couppey), with the co-operation of Mlles. Tayau, Griswold, and Mlle. Thénard (de la Comédie Française), and of MM. A. Thibaud and Hekking. Mendelssohn's Trio in D minor was played, and soli by Beethoven, Mozart, Chopin, Godard, &c., for the piano, and fragments from Godard's concerto for the violin. The concert concluded with Saint-Saëns' arrangement of a theme by Beethoven for two pianos, which was performed by Mlle. Lévy and M. Thibaud.

The 10th and 11th concerts of the Conservatoire, under the conductorship of M. Deldevez, were as follows: Beethoven's Symphony in F major; a chorus without accompaniment, "Pater Noster," by Meyerbeer; overture *Le Giaour*, by Gouvy; chorus from *Arnide*, by Lulli; and the music to Mendelssohn's *Midsummer Night's Dream*.

On the 27th of February a concert, given in the Salle Pleyel by M. Louis Coenen (pianist to the King of the Netherlands), with the co-operation of Mlles. Jacob and Lefèvre (pupils of the Conservatoire), and MM. Sam-Franko and Agghazy. The concert opened with Beethoven's fine concerto for violin and piano, which was played by MM. Sam-Franko and Coenen. M. Sam-Franko played as solo the favourite theme varié "La Folia," by Corelli (1653). M. Sam-Franko has brilliant technical powers, and he plays *en artiste*. Mlle. Jacob sang songs by G. Fauré and Saint-Saëns; Mlle. Lefèvre an air from Mozart's *Flûte Enchantée*, and one from Gounod's *Polyeucte*. M. Coenen's soli were Schumann's "Carnaval" (Op. 26), gavotte by Bach; nocturne (Chopin), "La Fille des Aulnes;" and études by G. Pleyer and valse caprice by Tausig; and, in conjunction with M. Agghazy, a brilliant tarantelle for two pianos by Saint-Saëns.

The third "Société du Quatuor Moderne," held in the Salle Philippe Herz, produced a quintet in c minor (Op. 41) for piano, two violins, alto, and violoncello, by Pfeiffer; a gavotte for two violins, alto, and violoncello, by Grillet; a quartet in A minor (unedited), by V. D'Indy; and a quartet in D minor for two violins, alto, and violoncello, by E. Altès.

On the 3rd of March a concert was given in the Salle Érard by Mme. Pauline Roger (the orchestra under the direction of M. Ed. Colonne), in which Schumann's A minor concerto was performed, and andante and finale from Mendelssohn's Concerto in G minor; soli by Ch. M. Widor, Popper, A. de Boissodreffe, &c.

On the 7th of March a matinée was given in the Salle Érard by Mme. Wable, with the co-operation of Mme. Schillio-Halbronn (both pupils of M. Le Couppéy), in which she played Weber's sonata for piano and clarinet (with M. Grisez), and, with Mme. Schillio-Halbronn, Schumann's charming duet for two pianos, and an arrangement by Wormser (Prix de Rome) on Dimitri, by V. Joncières. As soli, from the "Clavecinistes," a, "La Frescobalda," by Frescobaldi (1587—1655); b, "Sarabande," by Chambonnières (1612—1670); c, "Les Sauvages," by Rameau (1683—1764); d, "La Favorite," by Couperin (1668—1733); e, "Fugue," by Sebastian Bach (1685—1750); f, "Toccata," by Paradies (1710—1794); and by Heller, rêverie (Op. 122), valse (Op. 93), and Nos. 11 and 13 from "Dans les Bois," viz., "Fleur Solitaire" and "L'Écureuil Poursuivi." The playing of Mme. Wable is something quite unusual. She has also wonderful execution and very good taste.

The 17th Châtelet concert produced Beethoven's Symphony in A major, and for the first time *La Nuit de Walpurgis*, by Ch. M. Widor; Bach's concerto for three pianos (performed by MM. Delaborde, Diémer, and Saint-Saëns), also for the first time; "Scènes Napolitaines," by Massenet; and Mendelssohn's music to *A Midsummer Night's Dream*. The 18th concert produced Schumann's Symphony in D minor, Mendelssohn's concerto for violin (performed by M. Lelong), for the first time; Overture du *Vénitien*, by Alb. Cahen (poem by Gallet, after Byron); Concerto in G minor, by Saint-Saëns (performed by Mme. Annette Essipoff); and part of *Romeo et Juliette*, by Berlioz. The 19th concert produced Mendelssohn's Scotch Symphony; fragments of Tchaikowsky's Fourth Symphony, and for the first time a tarantelle for flute and clarinet by Saint-Saëns; andante and variations from Beethoven's Septet, and *L'Arlesienne*, by Bizet. The 20th concert produced Beethoven's Symphony in B flat; and, for the first time in Paris, the Second Concerto for violin, by Max Bruch, which was splendidly performed by M. Sarasate, who also played a suite for violin by Raff, and, for the first time, "Danses Espagnoles" (Op. 21), by himself. The rest of the programme consisted of "Scènes Symphoniques," by Dubois; "Fragments de Dalila," by Ch. Lefèvre; and Overture des *Francs-Juges*, by Berlioz. The 21st concert produced the "Symphonie Fantastique," by Berlioz; Divertissement des *Esclaves Persanes*, by Massenet; Concerto for piano (for the first time) by Jaëll, which was performed by Madame Jaëll, and the chief merit of which lay in her brilliant execution of it; "Danse Macabre," by Saint-Saëns; and overture to *La Forza del Destino*, by Verdi. The 22nd concert produced *Le Tasse*, by Benjamin Godard, of which we have already spoken on a former occasion.

The 18th and 19th Concerts Populaires, in the Cirque d'Hiver, produced Schumann's *Faust*.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

IN memory of Mendelssohn, who was born on the 3rd February; the 16th Gewandhaus-concert, on the 5th February, opened with his overture to the *Midsummer Night's Dream*, and closed with his third Symphony (in A minor). Both works were capitally given. At the same concert the baritone, Hauser, of the Court Theatre at Carlsruhe, pleased much by his splendid rendering of Beethoven's "Liederkreis," and the aria, "Weil man jetzt hier im Haus," from Boieldieu's opera *Johann von Paris*. Herr Isidor Schnitzler, a young violinist of Rotterdam, hitherto unknown to us, also created a very favourable impression by his rendering of Vieuxtemps' fifth Concerto (A minor), and Tartini's Sonata, "Le trille du diable." This artist has good technical ability, and is a sound musician.

On account of Herr Capellmeister Reinecke's illness, the 17th and 18th Gewandhaus-concerts took place under the direction of Herr Nikisch, of our theatre. This gentleman wields the bâton with great skill. The care with which he led the last choral and orchestral rehearsals merits all the more praise, inasmuch as he had to undertake his task without preparation. The works performed at the 17th concert were:—A sacred piece, "Und Gottes Will' ist dennoch gut," for chorus and orchestra, by Moritz Hauptmann; Volkmann's Symphony in D minor; Mendelssohn's 114th Psalm; "Frühlingsbotschaft," a concert-piece for chorus and orchestra, by Niels Gade; and Schumann's "Overture, Scherzo, and Finale." The performance of these various works was, without exception on the part of all factors concerned, throughout excellent. Volkmann's symphony pleased us as much as it did about fourteen years ago. Equally gratifying was the reproduction of the 114th Psalm, which we consider one of Mendelssohn's most divine works. Hauptmann's sacred piece appeared in the year 1857, together with two other compositions of a like nature, choral pieces with orchestral accompaniment. It is a good work, but of the three comparatively the least important with regard to invention. Gade's "Frühlingsbotschaft," a melodious choral piece, formerly much played, appeared ill-placed after Mendelssohn's excellent work, and perhaps for that reason was unable to excite our interest. Schumann's fragment, "Overture, Scherzo, and Finale," closed the evening.

Heading the programme of the 18th Gewandhaus-concert was Schumann's overture to *Manfred*, given excellently. Herr Eugen Gura—who is a particular favourite with our public—followed with the aria "Es ist genug," from Mendelssohn's *Elia*, and later with two ballads by Loewe. We have so constantly eulogised Herr Gura's prominent qualities that it is almost superfluous to add that he again enraptured us with his singing. A young man at present studying at our Conservatoire, Herr Carl Muck, of Würzburg, played Scharwenka's piano concerto, displaying brilliant *technique*, and all the *verve* and *entrain* which this composition involves. In Liszt's piano transcription of Bach's Fantasia and Fugue for Organ (G minor) Herr Muck manifested remarkable musical skill, and his performances elicited the interest due to them. The concert closed with Beethoven's second Symphony.

Herr Reinecke, now convalescent, conducted his second Symphony in c minor, "Hakonyarl," which formed the opening of the concert for the benefit of the Orchestra Pension Fund. When first produced in 1875, we dilated at large on its many excellent qualities, and to-day we can but confirm the good opinion we then expressed, although this present performance did not equal the first one. Frl. Schreiber, of our local theatre, followed with the first recitative and aria from Spohr's *Jessonda*, and later in the evening contributed some songs, of which Schumann's "Nussbaum" was most effective. After an absence of several years, Frl. Anna Mehlig re-appeared before our public, playing Rubinstein's D minor Concerto, and pleasing much by her brilliant rendering. In conjunction with her younger sister Bertha, she gave Reinecke's duo for two pianos, an "Improvisata" on a theme from Schumann's *Manfred*, with great clearness and precision. Finally, she contributed some Studies by Chopin, which were new to us, as were also two Slavonic Dances for orchestra, by Dvorak.

The 7th Chambermusic-concert at the Gewandhaus brought

forward a new string quartet, by Fr. Gernsheim, a fresh, natural, and interesting composition, and immensely well received. Capellmeister Reinecke played Schumann's D minor Trio, with Herren Schradieck and Schroeder, the concert closing with Beethoven's String Quartet (C major, Op. 29).

Amongst the numerous other concerts, we mention as the most prominent that of the "Pauliner Verein," which gave a very successful repetition of *Rinaldo*, by Brahms; Herr J. de Lange's matinée, at the Blüthner Rooms, for the purpose of presenting his own compositions. Herr Gompertz, of Cologne, came forward at this matinée, and proved himself a highly finished artist by his playing of Wieniawski's A major Polonaise, and other pieces. Herr Eugen Gura gave a concert at the Gewandhaus, singing five ballads by Loewe, four songs by Schumann, two ballads by Grieg and Reinecke, the last of which, "Die Abtöschung," he had to repeat; and lastly "Herr Heinrich sass am Vogelherd," by Loewe, as encore. Herr Capellmeister Reinecke accompanied him.

On the 22nd February a very interesting matinée took place at Herr Reinecke's residence. He brought forward his Op. 156, six new canons for three female voices with piano, which quite equal the canons already published as Op. 100. Herr Gura contributed two of Reinecke's songs, again adding, as encore, the before-mentioned one by Loewe. Some Variations for two pianos, by Saint-Saëns, on a theme from the trio of the Minuet of Beethoven's E flat major Sonata (Op. 31, No. 3), were played by the sisters Mehlig, and pleased much. In his rendering of a "Romance" for violin by Reinecke, Herr Concertmeister Schradieck again confirmed his reputation as an excellent artist and feeling musician.

One of the finest productions of the whole season was Mendelssohn's *St. Paul*, given by the "Riedel'sche Verein." Splendid soloists (amongst whom the young tenor, Goetze, of Dresden, stood foremost), ready choruses, the Gewandhaus-orchestra, the excellent organist, Herr Zahn, and the careful director, Herr Carl Riedel, combined to give a performance of this oratorio the like of which we had never previously heard.

On the 29th February the sisters Anna and Bertha Mehlig gave a matinée at the Gewandhaus. Of the long programme we quote the following numbers as most important:—"La belle Grisélidis," duo for two pianos, by Reinecke, and "La Campanella," by Liszt, piano solo, played by Frl. Anna Mehlig.

Lastly, the choral society, "Psalterion," gave an afternoon concert, for a benevolent purpose, on the 29th February. The *à capella* performances of the 100th Psalm, by Mendelssohn, the 67th Psalm, by S. Jadassohn (for five voices), and several other sacred works, gave a brilliant proof of the abilities of the Society. The eminent violoncellist, Herr Julius Klengel, played Schumann's "Abendlied," and an air by Bach, with organ accompaniment.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, March 12th, 1880.

THE number of concerts we have had within the last four weeks has been enormous. I can give only a skeleton of the programmes of the most important concerts, though there would be much to say in single instances. There is first the fifth Philharmonic concert, beginning with a symphony in D (by Mozart), performed for the first time after having been written for a hundred years! To be correct, it should be said that it was rather a serenade in seven movements than a symphony. Of these Nos. 1, 5, and 7 were chosen; Nos. 3 (concertante) and 4 (rondo) were performed by Mozart himself as "Sinfonia Concertante" in 1783. The whole was composed in Salzburg in the year 1729 (see Köchel's Catalogue, No. 320), and what we heard was worth rescuing from oblivion; the first and last movements are fresh and full of spirit, the middle movement (andantino, D minor) soft and somewhat melancholy. The three parts were published in score by Breitkopf and Härtel as Symphony No. 7, but not exactly according to the original, which soon will be published in the *Gesamtausgabe*. The symphony "Im Walde," by Raff, first performed in Vienna 1871, was somewhat indifferently received, the musical value being

small, and overloaded by orchestral effects. Frau Schuch-Proska, from Dresden, sang Bach's aria, "Mein gläubiges Herz," and Handel's aria, with trumpet obbligato, "Let the bright seraphim," from *Samson*. The singer wanted both style and voice for such a task as was implied in these songs. In the sixth Philharmonic concert we heard Berlioz's overture *Benvenuto Cellini*; variations for orchestra (on a theme from Schubert) by Richard Heuberger; and Beethoven's "Seventh." The variations were performed for the first time. Herr Heuberger, conductor of the Singakademie, is a talented and assiduous young man, who has published several works in Vienna and Leipzig. His new composition, which shows taste, invention, and good orchestral skill, was well received.

The fourth Gesellschafts concert opened with a chorus with orchestra by Hermann Goetz, *Nenie* (words by Schiller), another work by that lamented composer which makes us extremely regret his loss. Though the words are but little favourable for composition, Goetz has been able to give the poem a most serious musical form, after the fashion of like works by Mendelssohn. Two choruses *à capella* pleased extremely; the one, "Es geht ein Wehen," by Brahms, from Op. 62; the other, "Im Maien," by Herbeck. They were rendered by our Singverein with great care. A symphony in F by Ph. Em. Bach, also new to this generation, and still older than the aforesaid serenade by Mozart (as composed in 1776) was worthy from the historical point of view. It is very short, the three movements being joined together; the first part is of a surprising energy, the slow movement is like a little cloud on the horizon, and the finale is also very short. Herr Eduard Rappoldi, Concertmeister from Dresden, a former pupil of our Conservatoire-performed the Fourth Concerto by Vieuxtemps and a romance by Holländer. He was not happy in his choice, and, being extremely nervous, the result was not favourable.

All this was reversed in the two concerts which he gave with his wife, the much-esteemed Frau Laura Rappoldi-Kahrer. On this occasion he was heard in Schumann's sonata D minor, andante from the ninth concert and the whole concert No. 11 by Spohr, Bach's prelude and fugue A minor and sonata G minor, sarabande and tambourin by Leclair, étude in D flat by Franz Schubert (from Dresden), and two études by Paganini. In all those he showed himself to be a real master of his instrument. In Bach and Paganini particularly he astonished the connoisseurs, and was recalled with enthusiasm eight times. His wife, as a child, ten years ago was one of the best pupils of our Conservatoire. On her concert tour through Germany, Sweden, and Russia, she was admired everywhere, and having finished her studies under Henselt and a short time under Liszt, she learned to grasp the characteristics of the different schools. She now excels in every style, as her performances testified. She played Beethoven's sonata F sharp minor, in Schumann's above-mentioned sonata, and in some works by Scarlatti, Schubert, Grieg, Chopin (allegro, Op. 46; polonaise, E flat), and Liszt ("Gnomonreigen," étude, F minor). The applause she received was unanimous and hearty.

A concert given by the solo singers and the chorus of the Hofoper in the great Musikvereinssaal, for the benefit of the Pensions Fund, had an [excellent] programme, crowded with first-rate names, as Bach, Palestrina, Abbé Clari (duo for two soprani), Pergolesi, Thibout, Hiller, Schubert, Mozart, Beethoven, Wagner. Like the well-known "Largo" from Handel, arranged by Hellmesberger, there was a similar piece, "Arioso" (aria from *Alcina*), by Handel, arranged for violins, harp, and organ, and of the same effect, and, of course, encored. Herr Walter, from the Hofoper, had his "Schubert-Abend," as usual each year, singing all the "Müllerlieder." The concert-room was filled to overflowing with the *élite* of the musical world.

One other novelty must be mentioned, the concert of a female flute-player, Signora Maria Bianchini, from Venice. Her cleverness was unquestionable, though her appearance was somewhat strange.

On the fifth quartet evening by Hellmesberger was performed for the first time a new piano trio by Goldmark (Professor Epstein on the piano). It was an old composition with a new scherzo, excelling in freshness and vigour; quartets by Herbert (D minor), and Beethoven (Op. 132), excellently interpreted.

There would be yet something to say about the concerts of the Akademische Gesangverein, of the Schubert-Bund, and the Singakademie did time and space permit, but the opera must have its share of mention.

Up to the time that Fr. Bianchi entered upon her engagement (April 1st), the Hofoper was at a loss to find a worthy fioritura singer. Since her engagement her success has been great. Fr. Riegl from Munich has not been well received, her voice being too weak; and Herr Nachbauer, Kammersänger from Munich, was of very little use. Here, as in Nov., 1876, in the Komische Oper, he gained but little sympathy. He performed Lohengrin, Georges Brown, Count Richard (in Verdi's *Maskenball*) without effect. Frau Pauline Lucca, always welcome, fulfils a somewhat intermediary situation between Gast and engaged member. Her chief attraction lies in her fine dramatic power, which gives every rôle a special charm. So it was yesterday, when she performed Aida for the first time in German with tragic intensity. She is a great genius, and plays all parts equally well. Now, as in Aida, earnest and serious; now, as in Despina (*Così fan tutte*), full of drollery. Kreutzer's *Nachtlager in Granada* was performed for the first time in the new opera-house and secured a moderate reception. Time changes! On its first representation, in 1834, in the suburb Josephstadt, under the composer's direction, the audience was enraptured by the melodious and romantic stream of the music and the story.

Operas performed from Feb. 12th to March 12th: *Goldene Kreus* (and the ballet *Naila*), *Lustige Weiber von Windsor* (twice), *Mignon*, *Don Pasquale* (twice), *Faust*, *Nachtlager in Granada* (twice), *Così fan tutte* (twice), *Africanerin*, *Walküre*, *Jüdin*, *Schwarze Domino*, *Titus* (and the ballet *Gisela*), *Hugonotten*, *Teil*, *Lohengrin*, *Philemon und Baucis*, *Weisse Frau*, *Norma*, *Maskenball*, *Aida*, *Freischütz*.

Reviews.

Mozart's Werke. Serie XVIII.: Sonaten und Variationen für Pianoforte und Violine.—Serie V.: Die Hochzeit des Figaro. Opera buffa in 4 Acten. Leipzig: Breitkopf & Härtel.

MOZART's sonatas are here presented in two volumes, a natural division by which the work of the boy is separated from that of the man, the work of the tyro from that of the master. The first volume contains twenty-three sonatas, of which the first four were written in 1763, that is, in the seventh year of the composer; Nos. 2, 3, and 4 during his stay in Paris; the next six sonatas were written in 1764 at London; the six following in 1765 at the Hague; and the last seven of the volume in 1768. The developed sonata form, with its two contrasting subjects, must not be looked for in these works: it appears therein only in the embryonic stages. In the movements consisting of two parts, the first closes in the key of the dominant, and the second returns in its course to the original key; but two distinct subjects are not proposed. The number of movements, and their order of succession, is not the same in these sonatas. No. 1 has, for instance, four movements, most of the other sonatas have three. Nos. 7, 10, and 12—16, however, consist of only two movements, a slow and a quick one. No. 14 consists of an allegro molto and a menuetto; No. 15, of an adagio and a menuetto; No. 16, of an allegro and a theme with variations; Nos. 19, 20, and 21 commence with a slow movement, after which follow a minuet and a more animated concluding movement; No. 22, which opens likewise with a slow movement, has an allegro con spirito and a 'rondo (tempo di menuetto) as a second and third movement. The last sonatas of the first volume, you will remember, were composed in 1768; the first of the second volume belong to the year 1778. Thus there lies an interval of time of no less than ten years between the composition of them. A man may learn much in ten years, but how much more a man of genius! If we turned over with interest the leaves of the first volume, and read something of the early development and life-history of Mozart, we linger over almost every page of the second volume, and, listening and playing, enjoy their contents for their own sake. We

marvel at the ease in the handling of the form, and the expression of the childlike, but hardly ever childish, thoughts which the sonatas of this precocious boy exhibit; but we give ourselves so entirely up to the irresistible charm of the man's art that we forget to notice the still greater marvel of such perfect maturity. Most of the sonatas of the second volume are well known, and great favourites with duet players, if not in the concert room, at least in the chamber. The works contained in this volume are as follows:—Seven sonatas composed at Mannheim in 1778, five sonatas, and an allegro of a sonata, in 1781 (the latter at Vienna), three sonatas in 1782, one in 1784, one in 1785, one in 1787, and one in 1788—that is, nineteen complete sonatas and a movement of one. Besides these works, there are to be found in the volume twelve variations on "La Bergère Silimène," and six variations on "Hélas, j'ai perdu mon amant." The sonatas, of the second volume are almost all in the developed sonata form and most of them consist of three movements. But two sonatas of 1782—a year the sonata harvest of which was poor in quality and quantity—have only two movements. No. 37 (A major, ♯), consists of an andante and allegro moderato. Of the latter, a fugue, Mozart wrote about the half, Abbé Stadler afterwards completed it. No. 39 (c major, ♮) consists of an andante of eighteen bars and an allegretto of twenty-four. The years most fruitful of sonatas are 1778, in which he composed seven, and 1781, in which he composed five. The last but one (No. 42, A major, ♯; Vienna, August, 1787) is one of the finest and grandest Mozart composed; the last one (No. 43, F major, ♮; Vienna, June, 1788), on the other hand, is not of much consequence. The treatment of the violin deserves special attention. The growth of the insignificant part of the first sonatas, to the brilliance and independence of No. 42, will be followed with pleasure and profit. The two sets of variations (said to be of the year 1780) we may pass over in silence. Weighing the sonatas for pianoforte and violin with those for pianoforte alone, we cannot for a moment doubt that the former are of greater value.

Of the many dramatic works of Mozart that preceded his *Le Nozze di Figaro*, only *Die Entführung aus dem Serail*, *Der Schauspieler*, and *Idomeneo*, are for our time more or less living existences. *Le Nozze di Figaro*, in its German translation called *Die Hochzeit des Figaro*, is the first of the glorious triad that represents at once Mozart's highest achievements and most indisputable claim to immortality and the world's gratitude. Need we state that the other two members of this triad are *Don Giovanni* and *Die Zauberflöte*? When speaking of the last-mentioned opera we gave it as our opinion that each of these three dramatic works had a character of its own, and that it was the libretto which determined their character; that, for instance, *Die Zauberflöte* was pre-eminently German. In the opera just now before us we perceive distinctly the presence of a French element. Beaumarchais, the author of *Le Mariage de Figaro*, which comedy Da Ponte adapted to the opera form, imparted to Mozart some of his *esprit*, elegance, and liveliness. But in amalgamating thus much the composer became neither faithless to his German nature, nor forgetful of the lessons he had learned from Italy. An analysis of the opera, the score of which numbers no less than 422 pages, and a discussion of its historical, literary, and musical aspects, would, if thoroughly done, fill, not a short, narrow column, but a portly volume. We can do no more than mark a few particularly noteworthy facts. One of the first, and certainly not the least interesting fact, is that Mozart chose the subject himself. Beaumarchais' comedy, written in 1781, was for the first time publicly performed in 1784, the permission for doing so not having been obtained till then. On reading that passage from the monologue of Figaro, act V., scene 3, of *Le Mariage de Figaro*, "Parce que vous êtes un grand seigneur, vous vous croyez un grand génie . . . noblesse, fortune, un rang, des places; tout cela rend si fier! Qu'avez-vous fait pour tant de bien? Vous vous êtes donné la peine de naître, et rien de plus—" one understands Napoleon's saying about the piece, "C'était la révolution déjà en action;" nor does one wonder at the king's opposition to its public performance, and the sensation it caused when this opposition was withdrawn. But the political character is secondary to the moral character, which is of the worst kind. "Chaque acteur est un crime,"

says an epigrammatist of the day, of the personages that appear in this "drame effronté." Although Da Ponte has considerably purged, and Mozart still further purified and ennobled the original, there remains enough of its immoral matter, and the not always unambiguous manner of presenting it, to expose the libretto, from a moral point of view, to severe criticism. Still, the beauty and truth of feeling in Mozart's music reduce the evil to a minimum, make it almost imperceptible, leaving to all, except to cold observers, only a slight taint of it. Da Ponte, who kept very close to the original, furnished Mozart with an excellent libretto, and the fineness and piquancy of the composer's music show how perfectly he entered into the spirit of it. The comic element, which is often very refined, and always free from every trace of vulgarity, is a distinctive, and at the same time a distinguished feature in this opera. Mozart composed *Le Nozze di Figaro* in 1785, and after the defeat of some cabals (both Salleri and Righini wished to have an opera performed), it was for the first time heard at Vienna on May 1st, 1786. In 1793 it was performed at Paris, with the complete dialogue of Beaumarchais' play.

Tarantella for the Pianoforte. Op. 51, No. 1; and *Polonaise* for Pianoforte. Op. 51, No. 2. By XAVER SCHARWENKA. London: Augener & Co.

IN the two works belonging to the same opus number a total change of idea is necessary, it may be said, in order to succeed well in reproducing the peculiarities of the dances belonging to two distinct nations. Polonaises and Tarantelles not written by Poles or Neapolitans are as numerous as other works whose connection with a particular country rests solely in their titles. The spirit which should animate these dances can only be found in the writings of one who, not belonging to the nation from which they should emanate, enjoys sympathies perfectly consonant with the native producers. Herr Scharwenka appears to be perfectly at home in each style in which he chooses to express his passing fancy, probably because he is careful not to undertake, or, at all events, not to give to the world anything in which he feels he has not satisfied his own mind in writing. There is apparently little difficulty at arriving at such a conclusion with regard to the two pieces now under notice; they appeal from the heart to the heart, and excite a current of the most pleasing agreement between the player and the composer. Each work brings a gleam of the sunshine of each land which may be presumed to give it origin with a certain spice of the national character; therefore, as pictorial illustrations in musical form of certain popular dance measures, they are worth all the welcome which can be offered them. Of their character as pianoforte pieces it will be enough to say that they exhibit a fast-developing tendency towards a more mature expression of those qualities which called attention to the earliest of Herr Scharwenka's compositions.

Fünfzehn düsternuge Inventionen (Three-part Inventions). By JOHN SEBASTIAN BACH. Edited by JOHN FARMER. London: Augener & Co.

IN speaking of these pieces now before us, the remarks made concerning the "Two-part Inventions" on a former occasion might serve to introduce these generally. From a particular point of view there is one thing to say, and that is to offer Mr. Farmer the best thanks of teachers for the very useful indications of the double fingering given. He has preferred the German method of numbering the fingers, the thumb inclusive, consecutively, instead of giving a "cross" for the thumb; but as both methods are pretty well understood there will be no difficulty in adopting his marks. The edition is, as a whole, a capital one.

Drawing-room Pieces. Favourite Airs arranged for the Pianoforte. By D. KRUG. Op. 355. London: Augener & Co.

Two sample numbers of an intended collection of six, Nos. 1 and 4 show excellently well the character of the whole. The themes selected for these are Schumann's well-known "Merry Peasant" and Weber's "Last Idea," or "Last Waltz," as it is

often called in England. To each of these the arranger has added a series of variations of an ingenious and attractive character, which ought to secure the patronage of teachers in search of agreeable material to help to smoothe the difficulties of what, in many cases, often proves to be a disagreeable task, that of leading the unwilling idea into a tractable form. When these pieces become known they are sure to be approved of, for their themes are pleasing and treatment no less so.

Maiden Songs (Märlchenlieder). By CARL REINECKE. London: Augener & Co.

DELICACY, grace, simplicity, and freshness are the general characteristics of the whole of the charming little pianoforte pieces comprehended within the title "Maiden Songs," of which there are altogether ten. No. 1, "A Roundelay in May;" 2, "Dreaming and Musing;" 3, "In the evening;" 4, "Dance-lay;" 5, "Amid the Green;" 6, "The Advance of Spring;" 7, "Tears;" 8, "Love-lay;" 9, "Evening Prayer;" 10, "Bridal Song." The whole forms a story in music, if the player is inclined to accept the several pieces as tending to that end. The titles of the several pieces named above may give an idea of the incidents which suggest the story. The first piece, a joyous melody in E, fully recalling the charms of a May morning; the second not improperly reflects the tenderly, sad, hopeful thoughts which may fill the mind at the closing of the beauty of the day; thoughts which may become deepened as the shadows lengthen, and which seem to find fit utterance in the third piece—"In the Evening." The sun has not yet sunk below the horizon, his rays yet make ruddy the happy faces of the dancers as they trip lightly to the strains of the "Dance-lay," which rises and falls, quickens and slackens its pace as it were, less to influence, than to be influenced by, the emotions of the dancers. Homeward the happy dancers laughing turn, shaded o'er their heads by green boughs waving, calling to memory all the sweets now past, which on that merry day they have enjoyed. Spring returns to wake new pleasures; hearts to rouse to new delights, fresh joys to scatter, and soft pleasing pain to plant in bosoms careless, free till now.

"I have before the twilight
Ere East was grey with dawn,
Watched trembling by the window,
Looked forth on wood and lawn.
And in the hours of noonday,
There bitterly have I wept,
Yet surely of his coming
The thought within me kept.
The night, the night is hither,
The night which was my dread;
The day is lost for ever,
The wilds my hope would tread."

The love-lay bursting forth may show that all the grief and ache of heart is gone, and fervent prayers for weal and joy are poured from earth to heaven on high. The morrow sees the bridal day, and a gladsome song ends the story. It may be inferred by those who know the power Herr Reinecke possesses of expressing delicate, fanciful ideas in appropriate music, that the "Maiden Songs" would be sweetly poetical. They are so, and the test which time can apply to them has proved them so. The present edition has been revised by the author, and may therefore be said to have gained the advantage of his experience superadded to the outcome of his fancy.

Handel Album. Containing Extracts from Instrumental Music by Handel now rarely performed. Arranged from the Scores for the Organ by W. T. BEST. Book I. London: Augener & Co.

SINCE the day when the concertos of Handel for the organ formed the stock in trade, so to speak, of the players of the period—as Burney tells us they did for a period of more than forty years—a vast number of compositions have been issued from the press, all of more or less value to organists. The improvement which has been effected in the construction and resources of the instrument, the greater amount of general skill possessed by the majority of players, and the larger amount of attention paid to the duties of an organist, continually create

demands for suitable music for the use of the instrument. Amid the numberless pieces provided there is always a welcome for anything by Handel, for the sterling worth of his work is such as is well calculated to stand the test of time, for the principle upon which it is written is the principle of truth, and the truth is unchangeable. It is, therefore, with a prospect of particular delight that organists and musicians will hail the appearance of the Handel Album, the first part of which is to hand. According to the title the completed volume will contain extracts from instrumental music now rarely heard, such as the curtain-tunes, marches, and other incidental music from the Italian operas, selections from the sonatas for stringed instruments, organ and harpsichord music, oboe concertos, grand concertos, water and fire music, &c.—a sufficiently comprehensive selection to justify the extension of the first part into many, and the many parts into many volumes.

Each part is to be published at the price of one shilling, and as the first occupies some twenty-five pages, there is good value for money in the quantity offered. The quality is of unquestionable excellence, for the whole of the pieces have been thoroughly well arranged by one who is a complete expert. There is a separate line for the pedal part, and this also is made especially useful, inasmuch as the editor has indicated the proper method of pedalling by marking directions for the feet to be used in playing certain passages. The extracts given in this number will be very rightly counted as a fair sample of the intention of the work. There is the famous March in *Rinaldo*, which Dr. Pepusch made use of in the *Beggar's Opera*; there is a march from *Giulio Cesare*; "The Dance of Spectres," from the opera *Admeto*; the "Sinfonia di Caccia" from the same; the sinfonia preceding the third act of *Alcibiade*; the minuet from the overture to *Joseph*; the prelude from the second act of the opera *Agrippina*; sinfonia, with trumpet solo, from the opera *Amadigi*; march from the opera *Partenope*; and a fugue from "Six Petites Fugues for the Harpsichord, No. 4." All these are clearly and distinctly engraved, and printed in oblong form most acceptable to organists; and having been edited and selected by one who knows as well as any one in England how to write and arrange effectively for the "king of instruments," will all tend to make the "Handel Album" as popular as it is certainly acceptable.

Morning and Evening Service. Set to Music in the key of B flat. By JOHN MAKINSON FOX. London: Novello, Ewer, & Co.

WILLIAM HORSLEY, the composer of some of the most beautiful glees which adorn our English musical literature, was wont to impress upon the minds of his pupils the importance of the necessity of having something to say when they took up the pen to write, and of being careful never to change the first proposed key until they had said all that was possible to them in that key. The composer of the service now under notice has probably never heard of Horsley, much less of his most valuable advice, for he is rarely more than four bars at a time in any key in either of the Canticles he has thought fit to select for setting. This, which might in some be counted a weakness, in the present case may be intended by our author as a proof of strength. He has no power of inventing original melodies, but strives to make up his deficiencies by the introduction of a variety of harmonies more or less foreign. He also displays considerable independence in his rhythm and in the accent he places upon the words. As he, in spite of shortcomings, exhibits a certain amount of vigour and earnestness if not originality, the service will probably find admirers in "choirs and places where they sing."

The Linnet Song, and Awake, O Heart! Songs, by WALTER MACFARREN. London: Stanley Lucas, Weber, & Co.

WITHOUT pausing to examine too closely the character of the structure of the words of these two songs, it will be sufficient to commend the sentiment rather than the exact form of expression, or the peculiarity of the rhymes. For the reason that they have been the means of calling into being two most elegant and graceful songs, it is necessary to look upon them

with some degree of respect, if not with gratitude. The simplicity of "The Linnet Song," the undercurrent of sadness of the melody, such indeed as the song of the bird itself possesses, will not fail to find sympathetic admirers; nor will the "passionate longing" of the second song, "Awake, O heart!" fall upon the ear without arousing a responsive sentiment. It is needless to say more, they are two very beautiful, because poetical and earnestly expressive songs.

Popular Russian Melodies. Collected and Harmonised by M. RIMSKY-KORSAKOFF. Extracts, Translated from the French of M. BOURGAULT-DUCOUDRAY (*Revue et Gazette Musicale de Paris*).

THE popular music of nearly all European nations presents a plurality of modes and a diversity of rhythms for which one would seek in vain in learned music.

The distinguishing feature of the Russian school is that it takes cognizance in the highest degree of this truth. The most renowned Russian composers, far from despising their national music, make an attentive study of it.

Russian melodies, sung without accompaniment, could only have been interpreted by peasants. Harmonised by Rimsky-Korsakoff and Balakireff, they are without doubt to-day sung and played by all cultivated musicians.

We strongly recommend the perusal of them to musicians who are desirous of opening out for themselves a new path. What treasures they contain as to modes and rhythms! Not only the modes most commonly used in plain chant, as well as the Hypodorian, the Dorian, the Hypophrygian, and the Phrygian abound; but the rarest and most curious varieties of the diatonic system, as defined by the Greeks, are equally to be found there; for example, the Nixolydian (diatonic scale based on the mediant \sharp), the Syntono-lydian (diatonic scale based on the mediant \flat), and last of all the Lydian itself—this modus which was declared to be lost and unfindable by that prince of contemporaneous erudits, by M. Gevaert—the Lydian also exists.

How poor is our learned music if one compares its few rhythms with the various rhythms with which popular music is replete! At every moment the employment of *des mesures composites* is to be found in Russian melodies—five and seven time—mournful movements contained in a binaire rhythm, and *vice versa*. The accompaniments adapted by M. Rimsky-Korsakoff to these melodies are the work of a consummate musician and of a man of taste.

The modal character of each melody has been nearly always clearly grasped by M. Korsakoff; many of his harmonies are in this respect small *chef-d'œuvres*.

We would give much to see the melodies of our French provinces collected and harmonised by so able a hand as that of M. Rimsky-Korsakoff's. The route which the Russian school follows is good, but the path is a broad one, and all musicians may walk in it.

Concerts.

CRYSTAL PALACE CONCERTS.

THE power of Herr Joachim as an interpreter was wonderfully well shown at the sixteenth concert of the series, given on February 28th. He played, for the first time here, Spohr's twelfth concerto in A with extraordinary effect. He brought out the individuality of the music with as fine and as true a meaning as heart could desire. It was no wonder then that he kept all his audience spell-bound by his skill. The work, a particularly interesting one, is described in the programme as having been written about the year 1830, at the very climax of the powers of its author. It is called a "Concertino," probably in reference to its small extent, certainly not to imply any inferiority, for its themes are as dignified and melodious, and the treatment of the solo instrument as brilliant as in any of its eleven predecessors. Here, as in Spohr's better-known Concerto No. 8, the first two movements may be looked upon as a vocal scena, the *Andante*, the "Recitative," and the melodious *Larghetto*, the "Romanza." The brilliant Polacca, in which a specimen of that characteristic dance-tune is decorated with all the embroidery that the experience and ingenuity of Spohr could suggest, may be taken as the Cabaleta of the

Romance." The second solo given by Herr Joachim was his own composition, and was played for the first time in England. It is in the form of a theme of some sixteen bars in length with variations, of which there are eighteen. The whole of the variations are clever, and well written as far as ingenuity is concerned; the violin has many brilliant opportunities for the display of its peculiar qualities and capabilities. This, in fact, seems to be the reason for the existence of the composition, for as a work of art it is only to be regarded as among the lesser efforts of a clever writer and still more clever executant. It was most brilliantly played and cordially received. The whole of the programme of the day was interesting, even if it was of a most miscellaneous sort. It commenced with the overture to *William Tell*, beautifully and artistically given, and included the Recitative and Romance of "Selva Opaca," from the same opera, which Miss Marian Williams sung very sweetly. She also gave with all due emphasis the song from Prout's *Hereward*: "Hail the Power!" and was duly applauded. There was also the "Chaconne" and "Rigadon" by Montigny, which has been the round of the Parisian concert-rooms, and has now found its way into England. It is very pretty, very quaint, and of old-fashioned style. These, with Beethoven's second Symphony in D, made up a concert which was charming for its variety.

A violoncello player, personally new to England, but known by his works long before, appeared at the seventeenth concert on March 6th. Herr Robert Hausmann's reputation had preceded him, and it was therefore with peculiar interest that his appearance was greeted by many among the audience. He was none the less welcome because he brought with him Schumann's concerto for the violoncello to play here for the first time, and thus to offer to amateurs of the present generation the means of enjoying a novelty which is interesting, even if it be not altogether great. Herr Hausmann astonished his hearers by his extraordinary command over his instrument. His tone is not very large and full like that of some of our own English players, but is sweet and true, and his execution is perfect. These points were shown as well in the concerto, as in the two pieces by Locatelli and Popper which he gave afterwards. Madame Patey sang two songs by Sullivan and Barnett, neither of a very high class, but which her beautiful voice made welcome. The *Eroica* Symphony of Beethoven opened, and some ballet music by Verdi closed the concert. This ballet music, from "I Vespri Siciliani" is very bright and pretty, and fittingly played the audience out.

A new violinist, Herr Hugo Heermann, was heard at the concert on the 13th of March, in a new concerto by Götz. This work, probably an early effort, is clearly and carefully but not cleverly written. It has many good points which will secure for it a hearing, whenever it is as well played as it was by Herr Heermann, but as a whole it is a little disappointing. A second hearing may remove the impression that it may be needful to hear it over and over again before its value can be fully estimated. It may therefore be best to wait for that second hearing before final judgment is given. The concerto is in MS., and will probably remain so for some time at least. The fantasia "Appassionata" by Vieuxtemps, which Herr Heermann also played, is one of those *ad captandum* works of no great merit in themselves, but valuable as the means of showing merit in others. This was the case on this occasion, and the player secured a most hearty welcome for himself and for the work. The other orchestral pieces of the day were a portion of Sterndale Bennett's music to *Ajax*, viz., the orchestral prelude and the funeral march. The first had been played here before, the second was given for the first time. A charming work by Svendsen, a "Rhapsodie Norvegienne," was spoiled by being played at the end of a long concert; for, in addition to all the works named above, there were also given Beethoven's Symphony No. 4 in B flat, some songs by Mr. E. Lloyd; and a dismal scene by Volkmann, supposed to be a description of Sappho's suicide, was sung by Miss Friedländer.

A very clever piece of writing, symphonic in character, but designated a "Suite" by the composer, was the opening piece of the very interesting concert of the 20th ult. The author, Mr. F. Corder, not altogether unknown to our readers, was elected Mendelssohn Scholar at the Royal Academy of Music in 1875; and during the four years he held the distinction visited Italy and Germany, becoming in the last-named country the pupil of Dr. Hiller of Cologne. The suite is the outcome of a visit to the Black Forest with his master. One movement, the "Rondo Scherzoso," of the work was given at one of Madame Viard Louis' orchestral concerts. The whole work consists of five movements, each descriptive of one particular scene. They are:—1. The Dawn of Day in the Black Forest. 2. The Brooklet. 3. The Still Noontide. 4. The Woodland Echo; and 5. The Coming at the Inn. The ingenious employment of the instruments shows taste and well-used judgment; the unobtrusive contrapuntal artifice exhibits good scholarship happily applied; the use of recognised

forms betokens respect for those who are not musicians; and the fund of melody supported by well-placed harmonies indicates talent of a high order, which may on its part point to the presence of genius. The work, well played, was cordially received, and the composer, who was present, bowed his acknowledgment of the welcome accorded to it from the gallery of the concert room.

Herr Barth played Chopin's F minor Concerto in a thoroughly excellent manner, and gave two pianoforte solos by Mendelssohn and Handel with rare power and satisfying effect.

Mr. Santley sang Gounod's "Vulcan's Song" from *Philemon and Baucis* with orchestral accompaniment, as well as two songs by Miss Maude White to the accompaniment of the composer. These things, with a splendid performance of Beethoven's C minor Symphony No. 5, made up a concert which may fairly be termed both good and interesting.

PHILHARMONIC SOCIETY.

THE third concert was given on March 4th, with a programme of which the following is a copy:—

Overture (Op. 124), Beethoven. Concerto for violin, Mendelssohn; violin, Herr Joachim. Aria, "The golden gate," Barnett (first time at these concerts), Mme. Patey. Overture, "Phédre," Massenet (first performance in London). Symphony in D, Brahms (first time at these concerts). Variations for violin and orchestra, Joachim's violin, Herr Joachim (first time at these concerts). Canonet, "She never told her love," Haydn, Mme. Patey. Overture, "La Clemenza di Tito," Mozart.

The overture, "Die Weihe des Hauses," written by Beethoven for the opening of the Josephstadt Theatre on the 3rd October, 1822, is not in Beethoven's own style, having been written as a sort of experiment in imitation of Handel, at the suggestion of Schindler. Opinions are divided as to the merit of the work, but it is certain that Beethoven speaks better and more freely when he utters his own thoughts in his own way, and does not follow another man's lines. The violin concerto of Mendelssohn is well known, and fortunately Herr Joachim has played it often enough to make his method of interpretation tolerably familiar. The variations of his own were the same he had before performed at a recent Crystal Palace concert. It is therefore unnecessary to say more about them in this place.

The symphony by Brahms, though given for the first time here, has been heard "in another place." There is, of course, a great amount of merit in the work, but it is certain that the mind of Brahms is better shown in other things. Thus the audience seemed to think, for they received the work very coldly. The overture to *Phédre*, by Massenet, of which our Paris correspondent has spoken in the letters from the French capital, is a clever and attractive piece of writing, a little over-scored, perhaps, after the French manner; but it had merit enough to secure a favourable reception on this occasion.

The new song sung by Madame Patey was not so interesting as her style of singing. It is called the "Golden Gate." The melody is intended to be plaintive, and proves to be lackadaisical. The best part of the labour bestowed upon it is the scoring, and for this, if for nothing else, Mr. J. F. Barnett is to be congratulated. The second song given by Madame Patey was Haydn's lament, "She never told her love." This was, is, and long will be considered a gem of vocal writing worthy of all the care, and more, which the accomplished singer bestowed upon it.

With Mozart's overture, "Clemenza di Tito," capably played, the concert ended. Mr. Cusins conducted, with great care and earnestness, this concert, and the following one on the 18th of March. The only novelty brought forward at this concert was a scene by Randegger, called "Medea." It was a novelty to the Society only, for it has been several times performed before in and out of London since the time when it was first sung by Madame Rudersdorff at the Crystal Palace, perhaps ten years ago. It was scarcely suited to the voice of Mrs. Osgood, who sang it, although she did her best to make the piece acceptable. The somewhat noisy accompaniments also place a singer with a moderate quantity of vocal tone at a disadvantage. The rest of the items in the concert were more or less familiar. Haydn's Symphony in B flat, No. 9 (Solomon set); Schumann's Symphony in C, No. 2; the concerto for violin, by Brahms, played by Herr Joachim; and Auber's Overture to *Gustavus III.*, as fresh and as piquant as though it was written yesterday instead of a half-century back. Why is it, it may be asked, that the opera to which it is a prelude is never heard upon the stage now? The story, the same as Verdi's *Ballo in Maschera*, is illustrated by music of quite as fine and effective quality, and is certainly more worthy of production than many works which hold an apparently permanent, because fashionable, place upon the stage.

MONDAY POPULAR CONCERTS.

ANTON DVORAK, whose fame our German neighbours seem never to tire of spreading, has once more had a fair hearing in this country at the concert of February 23rd, when his *sestett* for stringed instruments was played with great success. The only work by him which had been afforded a hearing was his "Slavische Tänze," which was performed at one of the recent concerts at the Crystal Palace. Dvorak has written three operas to Hungarian words; but he has been a prophet without honour in his own country, for although his own people were proud to be ready to acknowledge his worth when it was favoured by such men as Brahms, Taubert, Hanslick, and Joachim, they can claim no share in the duty and pleasure of having discovered him. One of the illustrious quartet of names mentioned above, Herr Joachim, brought before an English audience the work already spoken of as a passport of introduction for him, and upon that he will for the present take his stand, and be judged for his qualities. These are various, and not all of equal excellence, if the *sestett*, which is in the key of A major, can be taken as showing evidence. There can be no doubt that he possesses the power of inventing and originating new and clever ideas, but he has not yet learned to discipline them. The long period of time which has elapsed since his student days and the time of his recognition has probably so far influenced him to induce this diffuseness of thought, for such it is. He has been writing unchecked by wholesome criticism, and may have found a habit which will never now leave him, or if it does become broken, may also break with it certain of those characteristics which now awaken attention. He is not a young composer, though his name is new to the public. It must be remembered that he is now in his fortieth year, and is coming into notice at a period of his life when Mozart, Purcell, Schubert, and Mendelssohn had fought the good fight, and laid down their earthly weapons. If therefore he possess all the genius claimed for him, there will be other testimonies of his own labours to show besides the Slavonic dances and the *sestett*. Of this last a few words only need be said. There are four movements in the work. The first is the longest and the weakest, the slender thread of ideas being spun out too long. Of the remaining numbers, the elegy or *Dumka* is the best, although the three are of their kind very good. It was played by Messrs Joachim, Ries, Straus, Zerbini, Pezze, and Piatti, and was most enthusiastically received.

At the same concert Mr. Charles Hallé played Beethoven's Sonata in D, Op. 28, commonly called the "Sonata Pastorale." He also played, in answer to an encore, a gavotte from one of the suites of Bach. Beethoven's trio in G major (Op. 9, No. 1) was also included in the programme. Herr Max Friedländer was the vocalist, and received a cordial welcome for his efforts.

On the 1st of March the concert commenced with Mozart's charming "Divertimento" in B flat, for two violins, viola, two horns, violoncello, and double bass. The work has been given seven times at these meetings, so great a favourite is it, and as the opportunity for hearing as perfect a rendering as possible seems to be offered only here, the hall is filled by those who have learned to admire and to enjoy. Mr. Arthur Chappell has produced four of the sixteen compositions of this class, and all that can be said is that it may be hoped that his career will be extended until the whole are brought forward. Mozart's music is always worth hearing, and if it may be judged by the result of the performance on this occasion, would seem also to be considered to be well worth playing.

The pianist was Herr Barth, his solo being a somewhat tedious and uninteresting composition called "Variations on a theme by Paganini, by Brahms." There is nothing either very new or very good in this form of writing, but there was something remarkably excellent in the style in which the variations were played. For this reason the programme was lengthened by the demands for encore which were made and complied with. This did not produce unmixed pleasure, for the final piece of the concert, the Trio in E flat by Beethoven (Op. 70), in which Herr Barth was also concerned, was played amid the interruptions caused by the departure of some portion of the audience. One other work given at this concert calls for notice, namely, the Chaconne in D of Bach, which Herr Joachim gave with all his accustomed fire, precision, and effect. Herr Henschel was the vocalist.

On the 8th of March the *sestett* by Dvorak was repeated by desire, such effect as it previously made being strengthened by a new hearing. On this occasion Herr Henschel appeared as pianist and composer, for he played the accompaniments to his own *Serbisches Liederspiel*, which had also been previously heard. The singers were Miss Bailey, Mlle. Hohenfeld, Mr. Shakespeare, and Mr. Thorndike. The solo pianist was Miss Agnes Zimmermann. She played Bennett's musical sketches, *The Lake*, *The Millstream*, *The Fountain*, in the best possible taste, and in response to a recall repeated the *Fountain*. Later in the evening a suite in D (Op. 19),

for pianoforte, violin, and violoncello, the composition of Miss Zimmermann, was played for the first time. The suite opens with a *preamble*, dignified in style, but not remarkably original in character, to which succeeds a bright and lively *allegro*. The next movement is an *allegretto gracioso*, written as a canon in the seventh below, a difficult task which the composer has managed with much skill. To this is added a spirited gavotte in the minor, with the trio in the major. There is also an air constructed on a like plan, "a two part song without words," carried on almost throughout in dialogue between the strings. The finale is a jig which brings the work to a merry if not to a wholly satisfactory end.

On the 13th, the last concert but one of the season, a large audience was assembled to hear Mendelssohn's *ottet*, and for the first time Spohr's duet for violins. The *ottet*, played for the fifteenth time, had for its exponents Messrs Joachim, Ries, Pollitzer, Wiener, Straus, Zerbini, Pezze, and Piatti, and it may therefore be understood that in the hands of such players, noted for their skill as well as for their accuracy and taste, no point of beauty was missed. The duet of Spohr, played by Messrs Joachim and Ries, is a most interesting work, written as it is by a sterling musician, and the pioneer of a new school of violin playing. It possesses rare beauty of melody and harmony, as all Spohr's works do, and its fitness for the exhibition of technical ability on the part of the soloists is such as to excite wonder that it has been so long kept back from these concerts. It is years since it has been heard in England, perhaps not since the time when the Brothers Holmes essayed it during their youthful career. The first *allegro* in A minor is in a modified sonata form, neither part predominating over the other. The *andante*, in the same key, is as melodious as heart could wish, the finale *allegro* is also in A minor. The effect of this want of tonality is a slight monotony, for although the mind is constantly called to admire the ingenuity and artifice employed by the composer, the ear would have been grateful for a little variation of key in the middle movement. The duet was splendidly played, and secured an ovation for the performers. Miss Zimmermann was again the pianist, her solo being Weber's Sonata in D, a work full of technical difficulties, as every pianist knows. She showed her good taste by playing the sonata without the additions of Henselt, which although acknowledged by many to be good, have the effect of needlessly lengthening the work. Beethoven's trio (Op. 121) was also given at this concert. Mr. Arthur Oswald, the vocalist, has a bright, pure, baritone voice, and a capital method, as was well shown in his two songs, "Le Vallon," of Gounod, and "To Chloe in Sickness," by Bennett.

The last concert on the Monday following was, as usual, for the benefit of the director, Mr. Arthur Chappell. Mendelssohn's Posthumous Quintet in A flat, portions of Mozart's *Divertimento* in E flat for strings, Brahms's Hungarian Dances for violin and pianoforte, and some pieces for pianoforte and violoncello by Rubinstein; the executants being Messrs Joachim, Ries, Straus, Zerbini, and Piatti; the pianists were Mlles. Janotha and Zimmermann, with Mr. Zerbini as accompanist. The vocalist was Mr. Santley.

THE BACH CHOIR.

THE Bach Choir stands almost alone in being one of the most vigorous and enterprising of the choral bodies now in existence in London. The members do not meet merely to "try over" the music for their concerts, but they have a systematically organised series of rehearsals in which the music they perform is carefully studied as it should be. The result of all this care and attention and assiduous industry is, that the several pieces placed before the public are given with a finish and intelligence which could only be the result of a well-grounded familiarity. As the works produced are by no means of the easiest, and the execution is almost faultless, the praise due is all the better earned. The first performance of the season, on Tuesday, March 16th, attracted a very large audience, chiefly composed of those whom the world counts famous in some department of art, science, and learning, or another, and by this it may be inferred that the path chosen by the Bach Choir is one which has also charms for the "collateral intellects," and therefore shows the need of a continued existence. The older societies for the encouragement of part-singing in one way or another are gradually fading out of sight. The cultivation of music is more earnestly pursued than heretofore. The Bach Society appeals to a higher class of musical amateurs for encouragement and support. These appear to respond cheerfully to the appeal, and it may therefore be inferred that the work being done is accepted as the legitimate labour of a society seeking support at the present day at the hands of those who believe in the development of appreciation as well as of execution. Not many years ago no society in existence would have attempted to produce such a work

as the "Requiem" of Brahms, or the "Magnificat" by Bach. They were all too difficult for the "follow-my-leader" order of chorus-singers. Musical amateurs grieved that they should remain unheard except in the mind's ear, and had any choral body attempted to give the works they would have been welcomed heartily even though they might have been indifferently done. It was therefore to all musicians a pleasure of the highest kind to hear so almost perfect a performance of both works on this occasion. As far as the choruses and band are concerned, nothing could have been better. An improvement might have been made in the choice of the chief singers, it is true, but after all the choral effects were intended to give, and succeeded in giving, the greatest delight. There was also an anthem "Lift up your Eyes" by Sir John Goss, and the "Gloria in Excelsis," from Palestrina's *Missa Papa Marcelli*, sung with that care and due expression which has made the Bach Choir famous and their concerts most enjoyable.

Musical Notes.

THE Edinburgh University Musical Society gave a miscellaneous concert on March 15th, which was conducted by Sir Herbert Oakley. The vocal and instrumental selections were, according to the *Edinburgh Courier*, exceedingly well given, and the whole concert "afforded a gratifying proof of the progress made by the musical renaissance in Scotland—a work to which the Professor of Music has so largely contributed."

MR. W. REA, of Newcastle, for the third and last of his Subscription Concerts, which took place on the 15th ult., produced Henry Smart's cantata, "The Bride of Dunkerron," with a great amount of success. The chief vocalists were Miss Ellen Lamb, Mr. Frank Boyle, and Mr. Bridson. Mr. Rea's choir of over 200 voices formed the chorus, and there was a band of fifty performers, consisting of the Northern Orchestral Union, with several of the principal instrumentalists of the neighbourhood and additional help from Manchester and Bradford. The soloists did their share of the work right well, and the chorus, admirable as it is in a general way, thanks to the unremitting care of the conductor, on this occasion surpassed all previous efforts in the precision, accuracy, and tunefulness of their singing. The second part was formed of a miscellaneous selection, and included two well-written part-songs by the conductor.

HERR SCHARWENKA is engaged to play at the Philharmonic Concert of the 9th June next.

DR. PAUL MENDELSSOHN-BARTHOLDY, second son of the great composer, died recently in Berlin, aged 39.

SIR JAMES BENEDICT has resigned the position of conductor at the concerts of the Liverpool Philharmonic Society, which he has for so many years held with distinction.

ROUND, CANON, AND CATCH CLUB.—The glees sent in for the prize competition have been performed by the professional members. The first prize, fifteen guineas, was awarded to Mr. William Coates. The second, ten guineas, was carried off by that veteran prize-winner, Mr. William Winn. The rival glees were charmingly sung by Messrs. Baxter, Coates, Walker, Hilton, and Winn.

TESTIMONIAL TO MR. GEORGE GROVE.—A movement is on foot for a presentation to Mr. George Grove, on the occasion of his retirement from the Board of the Crystal Palace Company.

THE monument to Beethoven at Vienna will be inaugurated with great solemnity on the 1st of May next.

MR. CHARLES HALLÉ brought his Manchester orchestra to London, and gave two concerts at St. James's Hall on March 9th. The performance of the band was greatly enjoyed by those present. The precision with which the strings play together is remarkable; but the wind, especially the brass, was too prominent in quality and quantity. The great control which Mr. Hallé possesses over the band was the theme of general admiration.

MR. WALTER BACHE gave his annual concert on March 11th. Mozart's overture, *Die Zauberflöte* commenced; Chopin's second concerto in F minor, re-scored by C. Klindworth (the pianoforte part played by the concert giver), continued; and Liszt's "Faust Symphony" concluded the entertainment. The analysis of the symphony was written by Mr. F. Niecks.

MR. ERNST PERABO, who has done much for the cause of music at Boston, in America, has recently given a series of concerts, of one of which the *Boston Evening Transcript* of February 7th says as follows:—

"Mr. Perabo's Matinee.—Mr. Ernst Perabo gave his third matinee at Wesleyan Hall yesterday, assisted by Mr. Bernhard Listemann, violinist, and Mr. Wulf Frim, violoncellist. The hall was crowded, and the programme was not only brilliant, but deeply satisfying to the cultivated audience. The new works were a prelude in A major, Op. 45, in A minor, by Scharwenka; menuet from symphony in G minor, Op. 43, by W. Sterndale Bennett (for pianoforte); and étude in A major, Op. 9, No. 3, by Perabo. The other selections were Max Bruch's first concerto for violin, "Melancholie," by Rubinstein, novelette and melody by Scharwenka, and Beethoven's sonata for pianoforte and violin, Op. 69, in A major. The new works, and especially the trio by Scharwenka, and the étude by Perabo, were received with decided favour. Mr. Perabo plays with a more delightful expressiveness and breadth than even Mr. Listemann fairly outdid himself in the Bruch concerto."

FRAULEIN MARIE WIECK, at a concert at Hamburg on Feb. 12th, played Chopin's E minor concerto, and some solos by Schumann, Weber, and of her own composition, with great success.

APPOINTMENTS.—Mr. Phillip Millner, organist and choir-master of Christ Church, Newcastle-on-Tyne; Mr. C. T. Speer, R.A.M. and A.C.O., Organist and Choir-master to St. Paul's, Bow Common.

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